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Rugs: as the floor is wood parquetry, would advise the use of rugs in deep, rich Oriental colorings.

As the dado is an indispensable feature in this room, we would advise the use of Anaglypta in a simple geometrical pattern. Give this three coats of lead and oil color; finish a

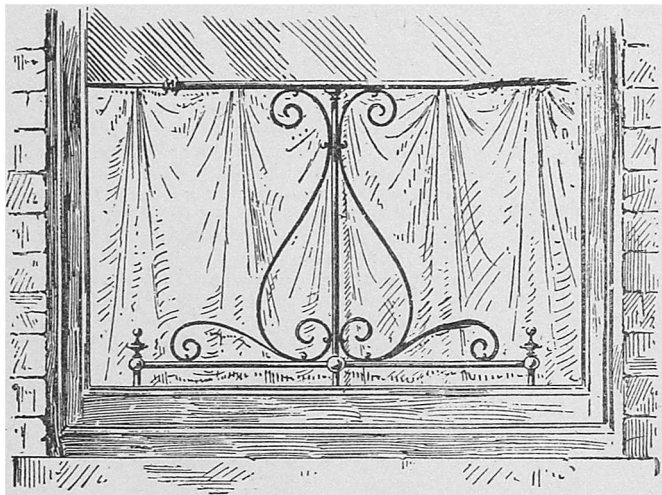


Fig. 1. Window Screen with China Silk.

warm chocolate brown. Height should be four feet, capped by a broad flat chair-rail of oak.

Radiators: repaint all radiators in the prevailing tone of wall against which they stand. Would not advise gilding, as that would bring them too much in evidence. To paint as suggested will relegate them, as far as possible, to obscurity, that is, as a "decorative" feature. You would never rest content with them as now, in black and gold, as they would constantly force themselves upon your attention, while, if painted as suggested, they will hardly be noticed.

CHAMBERS.

South chamber: with frieze. This being a sunny exposure, we have made a "blue room"—a soft, quiet robin's egg paper of the Shepherdess order. Tint ceiling a soft shade of the wall. Paint woodwork a warm yellowish cream in lead and oil.

Southeast chamber: no frieze. This room we have given the character of a "pink room," as the easterly windows allow of a little more warmth in the decoration. Tint ceiling a very soft tone of pink, like sample sent. Paint woodwork the same shade of robin's egg blue as paper in south chamber.

East chamber: with frieze. This being a cool exposure, we send you sample of paper of a soft yellow ground, with pink and white roses and leaves in soft green and brown. Tint ceiling a soft buff, like sample sent. Paint woodwork quite a deep shade of blue-green, like sample sent. Here, to avoid the monotony of dark colors, you might paint panels and some moldings a lighter tone of same color. We call this the "yellow room."

North room: this being a decidedly chilly exposure, we have made a "red room." We send you a sample of plain ingrain paper with narrow frieze border of a deep terra cotta tone. Tint ceiling a lighter terra-cotta, like color-sample sent. Paint woodwork a warm yellow olive, like sample.

Price of chamber papers: South chamber paper, \$1 per roll; frieze, thirty cents per yard. Southeast chamber paper, \$2 per roll. East chamber paper, \$1 per roll; frieze, thirty cents per yard. North chamber paper, forty cents per roll; frieze, fifteen cents per yard.

WINDOW SCREENS IN METAL WORK.

HUNTINGTON, L. I., Nov. 5, 1895.

Editor DECORATOR AND FURNISHER.

DEAR SIR: I see in your publication from time to time designs in art metal work, but what I would like to see in this direction would be some designs of window screens showing the application of simply-constructed window screens, preferably the Venetian Bent Iron Work. What I mean is, a screen for the lower

part of the window frame to prevent the passer-by from seeing into the house, and which will be, at the same time, decorative in effect.

Hoping to see some such designs in an early issue of your publication, I am,

Very truly yours,

HELEN E. JOHNSON.

ANSWER.

We publish herewith three different designs of screens in art metal work, which are simple in construction and very artistic in appearance.

Figure No. 1 represents a design of the simplest character, the screen being merely a framework from which is draped a piece of China silk, which will prove a most effective combination for a window screen such as you require.

Figure No. 2 is a screen of more elaborate construction, being a framework enclosing a central panel, which may be either in stained glass or in plain glass with diaphania filling. There need be no arrangement of silken fabric made to this design, as the lace curtains generally used will suffice to form a background to the metal work.

Figure No. 3 is a panel design of different construction, but very artistic, the open work at either side being filled with China silk. All three designs may be constructed by a clever amateur in Venetian bent iron, and the designs will prove as interesting as they are useful.

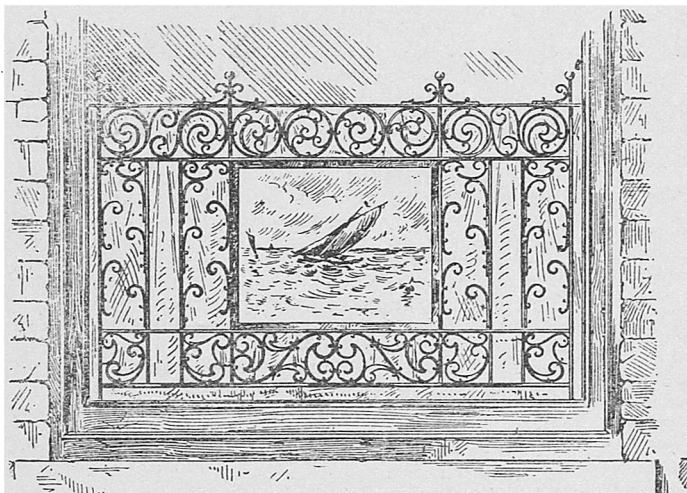


Fig. 2. Window Screen, with Central Panel.

A LADIES' LUNCHEON.

THE setting of the luncheon table is as dainty and perfect in linen and appointments as the means of the household will allow. Here is an opportunity for a lady to show all her pretty table things to a most appreciative audience, who will be much more observant of her fine linen, rare china, and odd pieces of silver and glass than guests of the other sex. Here also can be displayed the many charming lunch contrivances which have no place at a dinner—odd bouillon cups and spoons, delicate chocolate cups and saucers, embroidered luncheon cloth and napkins, and at an informal entertainment small bread-plates and silver butter-knives, which are at each person's left. At a very informal lunch, also, a bare table is sometimes used, which can be made lovely with the centre square or long piece of lace or embroidery, and the various little silver and glass dishes which are on the table reflected in the highly-polished surface. The hostess here pours tea from the head of the table, and the pretty odd china teacups are

passed to each person on a salver with sugar and cream in appropriate little silver bowl and pitcher.

At this luncheon the embroidered or damask cloth is laid over the Canton flannel, with the lace or embroidered centrepiece on top. The flowers are in a bowl or vase in the middle and in small vases placed about the table. The candles are in candelabra or single sticks, and the little fancy dishes of bonbons, cakes, etc., decorate the table as at a dinner, the same prevailing color being seen in everything, from the flowers in the centre to the little shades on the candles and the icing on the cakes. The places are set as for a dinner—three forks and oyster-fork at the left, and the knives and glasses at the right, and the plate with its plainly-folded napkin holding a roll. The salt and pepper casters are between every two places, and a card with the name of each guest at the place she is to occupy. Favors can also be at each place if they are given. For these the usual thing is a bonbonnière, some appropriate article in silver, or a bunch of flowers.

For the menu the following list of courses in their order can be elaborated or simplified to meet any requirements:

First, oysters or clams on the half shell, or fruit. In winter grape fruit is frequently used, cut in half with the bitter core removed, sweetened and flavored with rum or cordial, and a half given to each person on a plate with an orange-spoon. Then bouillon, consommé, or clam broth in bouillon-cups. Next fish, usually a made dish, as lobster chops with sauce tartare, creamed fish in individual dishes, or any fish prepared with a sauce. Then the entree comes—sweetbreads, croquettes, mushrooms, timbales, eggs prepared as a fancy omelette or in any appropriate manner. After one or two of such courses comes the substantial course, which takes the place of the roast at dinner, but is never a roast at luncheon. Any delicate meat, chicken or chops, prepared with sauce or in a fancy style, will answer. With this potatoes in some form, and chocolate in small cups with whipped cream, are passed. A vegetable served alone comes now—asparagus, artichokes, etc. Then Roman punch in individual frozen forms or glasses. Then game with salad, or salad alone with toasted crackers and a delicate cheese. The table is then cleared, and the ices with cake are served. Then fruit, bonbons, etc., and last of all coffee, which at a luncheon is usually passed at the table.

—Harper's Bazar.

DECORATIVE NOTE.

FABULOUS sums are frequently given by people of wealth for broken and patched-up specimens of high-class antique furniture, whose only merit is their historic associations. It seems strange that a man will pay \$500 for a cracked and broken table, however skilfully it has been repaired, whose only merit is that it once belonged to Napoleon or Peter the Great, when for half the money he can purchase a modern high-class piece of fur-

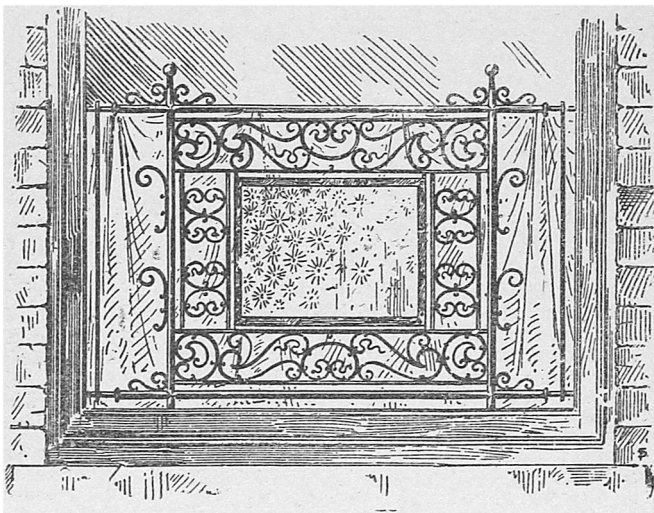


Fig. 3. Window Screen of Open Construction.